WINTER GARDENS, BOURNEMOUTH

Wednesday Afternoon (Ash Wednesday), Feb. 24th, 1909, at 3

GRAND SACRED CONCERT.

Mr. DAN GODFREY has pleasure in announcing

MISS

KATHLEEN PARLOW



SUPPORTED BY OTHER EMINENT ARTISTS.

Tour Direction (by arrangement with Thomas Quinlan, London) Messrs. Baring Bros.

Tickets: Stalls, 3/6; Reserved Seats, 3/- & 2/6; Balcony, 2/-; Admission, I/-

Plan and Tickets at the Exeter Road entrance to the Winter Gardens.

MISS

KATHLEEN PARLOW



Miss Kathleen Parlow

(The Musical Sensation of the Year).

VOSSISCHE ZEITUNG,
November 3rd, 1907 (6th Concert).

Miss Kathleen Parlow, who has succeeded in making a name in a few weeks, notwithstanding the tide of the Berlin concert life, played on Friday in Blütcher Saal. The young girl must be considered as a remarkable phenomenon. Her ability in various directions is so great that one may say without exaggeration it is of the first order. The energy of sentiment also proves striking independence; even with Beethoven's Romance in F major, which was played against the tradition very slowly in time and somewhat reserved in expression, I was finally able to understand, because it was accomplished in character and peculiar features were prominent in details. What can be said of a young girl hardly out of her leading strings who perfectly solves difficult problems such as the concertos by Glazounow and Wieniawski? The very imposing rhythmical energy which Miss Parlow possesses amazed me the most. There is something arbitrarily energetic and a strong individuality in the cantilena. The purity of the prickling tone is combined with temperament. Miss Parlow is technically an accomplished virtuoso; **I consider her to be the greatest violinist I have ever heard.** Further, the modesty of the young girl is in her favour. Moreover, Glazounow's Concerto—which is not new to Berlin—belongs to the most successful inspirations of the Russian composer, and by far to the best modern violin concertos. The Mozart Orchestra was cleverly conducted by Conductor Mondel.

Professor FRANZ VON HENNING.

NEW ROTTERDAM COURANT,
August 16th, 1908, *says*—

"Lamond, Godowsky, Busoni, Kreisler—mention whom you will—talented as they are, have all come gradually into public favour, and won the golden opinions which they richly deserve; but this seventeen-year-old pupil of Auer has, without any pushing or undue advertising, conquered at one stroke by sheer force of her wonderful talent this critical and exacting public for herself."

Miss Eileen Price

The Irish Contralto,

Hails from Cork, and has appeared at all the Principal London and Provincial Concerts with great success.

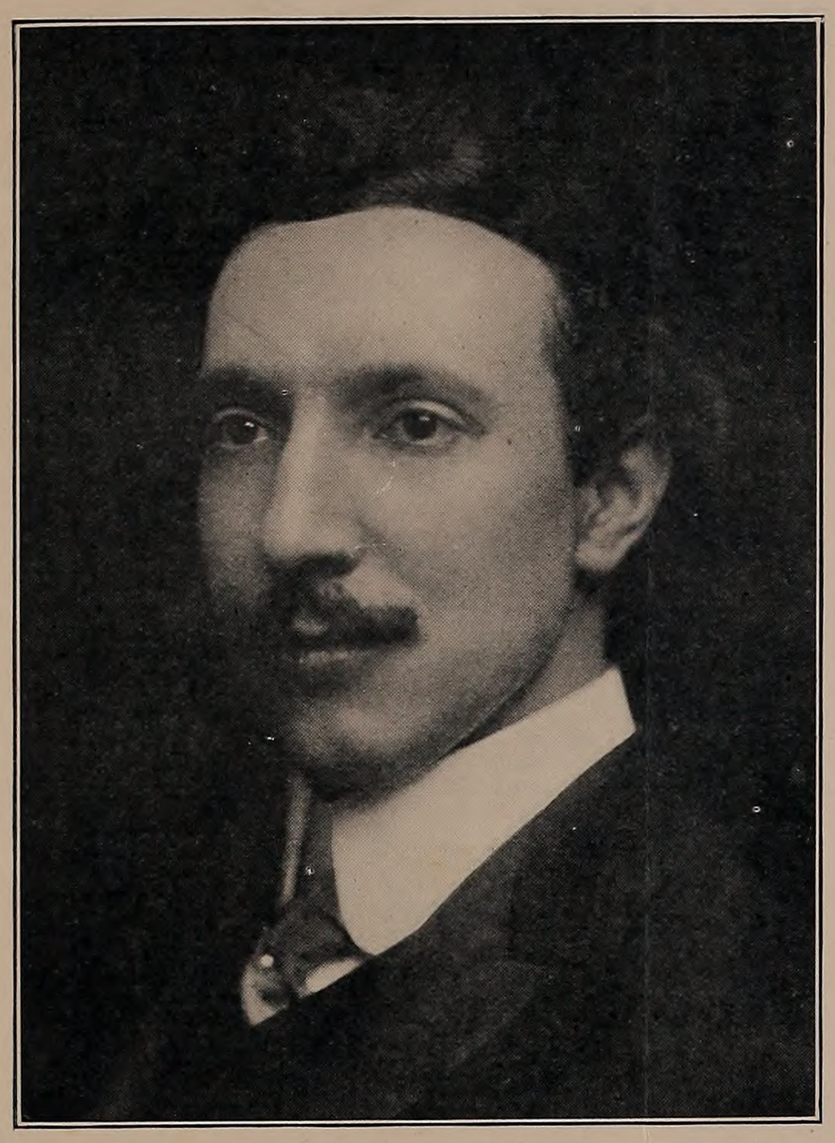


CORK CONSTITUTION.

"She is a contralto with many gifts, and should succeed in her profession. Her voice is excellent in quality, strong and musical, and well produced. Miss Price has been trained well, and sings with much expression and taste. She was heard in a number of songs and languages (Schubert, Strauss, Gluck, Ponchielli, and Tosti were amongst the composers who came under contribution), and in all the singer gained success. 'Aufenthalt' of Schubert, the cavatina 'Vieni che poi sereno' from 'Semiramis,' Tosti's setting of Victor Hugo's 'Guitare,' and Stanford's arrangement of 'Avenging and bright,' were excellent examples of the singer's sound art."

CLARENCE PIER CONCERT, SOUTHSEA.

"The artists were Mr. Lloyd Chandos and Miss Eileen Price, both of whom were warmly applauded for their various numbers. Miss Price ranks amongst the finest contraltos we have heard this way, and she was heard to particular advantage in 'My dark Rosaleen, for which she received a hearty ovation. Each of her other numbers ('Night hymn at sea' and 'Lovers in the lane') were well received, and in each case an encore was demanded."



Mr. WARD COWDERY

HAS APPEARED WITH GREAT SUCCESS AT THE

Queen's Hall, Crystal Palace,
Principal London and Provincial Concerts, and the
Queen's Hall Promenade Concerts (Seasons 1906-7).

MR.

Ward Cowdery

(Pupil of M. JEAN de RESZKE) **(BASS)**

When Mr. WARD COWDERY made his first appearance—at the Queen's Hall, London, in 1905—the event created no little excitement, for the reason that the young bass was one of the first pupils of M. Jean de Reszké to appear in England. It was on the Polish tenor's advice that Mr. Cowdery adopted singing as a profession, and the training he received at the great artist's hands proved of inestimable benefit. He has a voice of great breadth and power, with a sympathetic musical quality seldom found in a deep bass. His operatic experience has taught him the art of restraint, and in concerted music he never disturbs the delicate balance of tone by trying to show the fine volume he could produce if he wished.—

Quoted from the Official Souvenir of the Norwich Musical Festival, 1908.

The TIMES says—

"A fine bass voice of remarkably sympathetic quality. Sings with excellent taste."

DAILY GRAPHIC, Dec. 6th.

"Mr. Ward Cowdery is the possessor of an unusually fine bass voice."

The GLOBE.

"Mr. Ward Cowdery is a bass with a splendid voice."

DAILY TELEGRAPH.

"Mr. Ward Cowdery, the possessor of a good, flexible, and well-controlled bass voice, sang Vulcan's air from 'Philémon et Baucis.'"

Miss Hilda Saxe

Pianist.

DAILY TELEGRAPH, February 11th, 1908.

"Miss Saxe possesses temperament, that indefinable quality without which even gifts such as hers would not perhaps count for very much in the long run. That she has poetic feeling and a sensitive touch was shown in Brahms's beautiful Intermezzo in E flat; and that she can be brilliant, her playing of the well-known Paganini-Liszt Caprice—in which a curiously silvery tone was produced—made evident enough." . . .

The TIMES, February 11th, 1908.

"The piece which enabled her, as well as anything, to show what she was made of was . . . Liszt's setting of the Paganini Caprice, which also attracted Schumann's attention; for she played it with a remarkably clear, crisp touch, together with a real sense of poetry, and the result was delightful." . . .

The GLOBE, February 11th, 1908.

" . . . Of Miss Saxe's powers there can certainly be no two questions, and it is obvious that she is destined to make a name for herself."

MODERN SOCIETY, March 21st, 1908.

"There is much intelligence in Miss Saxe's readings; therefore her account of Chopin's Sonata in B minor, the most exacting composition on her list, proved very interesting."



Prog-135

SKETCH PROGRAMME

Miss KATHLEEN PARLOW will play—

1. SONATA in E major - - - - - *Handel*
2. CONCERTO - - - - - *Mendelssohn*
3. (*a*) AVE MARIA - - - - - *Schubert-Wilhelmj*
   (*b*) POLONAISE - - - - - *Wieniawski*

Miss HILDA SAXE will play—

1. (*a*) IL PENSEROSO - - - - - *Liszt*
   (*b*) PRELUDE - - - - - *Rachmaninoff*
2. (*a*) ETUDE in C sharp minor
   (*b*) MAZURKA - - - - *Chopin*
   (*c*) ETUDE in G flat

Mr. WARD COWDERY will sing—

1. CREATION'S HYMN - - - - *Beethoven*
2. AIR - "Why do the nations" (*Messiah*) - - *Handel*

Miss EILEEN PRICE will sing—

1. "O rest in the Lord" (*Elijah*) - - - - *Mendelssohn*
2. Inflammatus (*Stabat Mater*) - - - *Dvorák*



At the Piano—

MR.

Charlton Keith

who has accompanied nearly every great Violinist and Violoncellist, as well as most of the great Vocal Artists.